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Determination Of The Conformity Of The Work Miniatures By Necil Kazım Akses With The Objectives Of The 2nd Grade Piano Course Of Music Teaching Bachelor's Degree Program

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Abstract

This study aims to determine the conformity of the work Miniatures, composed by Turkish composer Necil Kazım Akses for solo piano in 1936, with the objectives of the 2nd grade piano course of Music Teaching Bachelor's Degree Program. Firstly, to emphasize the importance of the study, the paper provides information about the developments in the field of music in the early years of the Republic of Turkey, first generation composers, called "The Turkish Five", including Necil Kazım Akses, as well as Necil Kazım Akses's life and works. The work, Miniatures, is analysed using the content analysis method. The findings obtained as a result of the analysis are expressed in frequencies and percentages. At the end of the study, it is found that the characteristics of the work are in conformity with the objectives of the Piano course in the second grade of Music Teaching Bachelor's Degree Program and it is concluded that the work can be used in the second grade of piano education and recommendations are made to that end.

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1. Main text

1. Introduction

Culture and education of the Republic of Turkey, founded in 1923, has been nationalistic. Educational reforms, having been developed towards this direction, were initiated by virtue of the Law on the Unification of Education

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(Tevhid-i Tedrisat), enacted in 1924. It was thanks to this law that the principles of secular education and teaching were unified, and the curriculums were prepared accordingly. Music lesson was included in the curriculums (Say, 2003). Musical education was proceeded to the Republican era with a limited, but also definite background, which had been maintained throughout the Ottoman Empire era. Not only the musical education in the Republican era was depended to this background, but it was further based on the respective thoughts and opinions of Mustafa Kemal Atatürk in particular (Uçan, 2005). While intending to found a state based on the concept of Turkish nation after the fall of the Ottoman Empire, Mustafa Kemal Atatürk further aimed to create the inventive art of the new state. As being the branch of art, which has affected the peoples in the fastest way throughout history, music was ranked the first among the reforms of Atatürk. It was prescribed to create a music, which was originated from Turkish folk music, but was also giving voice to a contemporary and universal language (İlyasoğlu, 2007).

Atatürk's view on Turkish national music may be summarized as follows: "Turkish society is in a great, fast, and deeply-rooted change. Ottoman music is not inspiring enough to give voice to these great changes that Turkish Republic has been undergoing. The criterion for the change of a nation is to grasp, and comprehend the change in music. What we need is a new music. This music is to be a polyphonic music, originating from our folk music. It is essential to collect the grand phrases and pronunciations, which express the fine emotions and thoughts of the nation, as soon as possible, and to refine them according to the latest general music rules. It is only by this way that Turkish national music may be elevated, and claim its place in the universal music (Uçan, 2005). Institutionalism gained ground rapidly in parallel with the new cultural policies. Having Darülelhan (House of Melodies) reopened in Istanbul in 1923 together with the western music department, Musiki Muallim Mektebi (School of Music Teachers) was opened in Ankara in 1924 in order to bring up music teachers for secondary education. Having Muzika-i Hümayun (Royal Band) brought from Istanbul to Ankara in 1924, and was renamed as "Riyaset-i Cumhur Musiki Heyeti" (presently known as Presidential Symphony Orchestra). Darülelhan was turned into Conservatory in 1926, and started rendering western music education only thereafter (presently known as State Conservatory of Istanbul University). During this period, music ceased to be a mere means of joy, and advanced towards the domain of creativity based on free thinking (Say, 2003).

Youngsters were started to be sent to European countries in order to undergo music education as of the year 1924 by virtue of Atatürk's directive. After having been undergone music education in various European countries, Ekrem Zeki Ün, Ulvi Cemal Erkin, Necil Kazım Akses, Hasan Ferid Alnar, and Ahmed Adnan Saygun returned to Turkey, and together with Cemal Reşit Rey, having been undergone music education in Europe by different means, and returned back to Darülelhan as music teacher in 1923, they altogether formed the first composer generation of the Republican era (Refiğ, 1997).

In 1926, teachers in Darülelhan were sent to Anatolia, and did their parts of surveys, and having collected and arranged the folksongs, and turned them into a reference guide. During this period, Ministry of National Education started to send skilful music students to the musical centres abroad. In the year 1935, Paul Hindemith was invited to Ankara for the purpose of reorganizing not only the musical education institutions, but also the musical life in Turkey as well. Thanks to his mediation, such experts, named Ernst Praetorius, Carl Ebert, and Eduard Zuckmayer also came to Ankara. Ankara State Conservatory was established in the year 1936. Bela Bartók came to Turkey in the same year, and he carried out ethno-musicological studies with Turkish composers namely as Ahmed Adnan Saygun, Ulvi Cemal Erkin, and Necil Kazım Akses (İlyasoğlu, 2007).

1.1. Turkish Five

The first generation in the Contemporary Turkish music, known as "Turkish Five" was composed of composers who had been listening to the traditional Turkish music during their childhood, then got to know polyphonic music by way of education, and all of whom applied the knowledge they had attained in the European countries they had been in their own works. Turkish Five is composed of Cemal Reşit Rey (1904–1985), Hasan Ferid Alnar (1906–1978), Ulvi Cemal Erkin (1906–1972), Ahmed Adnan Saygun (1907–1991), and Necil Kazım Akses (1908–1999). These composers contributed in all dimensions to the music art in the Republican Turkey to gain its identity in terms of global criteria. They served as educator, incorporator of musical institution, instrument master, maestro. Turkish Five did not carry out collective studies under the roof of a certain institution. The common aim in their individual

activities was to make compositions in the western form and technique based on the modal, melodic, and rhythmic structure of Turkish music (İlyasoğlu, 2007).

The element of folklore was adopted as a new dimension of music in the 20th century music. Colours and rhythmic texture of the folk music brought a new dimension in the new music (İlyasoğlu, 2007). Turkish folk melodies and the model character of Turkish music, as well as its structure within *aksak* (halting) rhythms started to draw the attention of the musicians. Introductory studies of the first generation of Turkish composers involved the conversion of not only the melodies and rhythms of Turkish folk music in monophonic structure, but also the modal structure and mystic atmosphere of the classical Turkish music directly into polyphony, and attainment of a system getting closer to European music forms. Collection and notation of folk melodies, and their examination and assessment, too, altogether constituted a significant source (İlyasoğlu, 1989). While clearly conveying the traditional elements, the first generation of composers was under the influence of the musical movements from the foreign countries where they had been taught (İlyasoğlu, 2007).

First polyphonic works, having pursued Atatürk's views with regard to national music, emerged mostly in the form of the polyphonic play of the folk melodies in the major composing techniques. Unique works were composed by way of applying folk melodies and the traditional elements of the modal music therein. Among these introductory works, in which French impressionist writing technique was used, may be listed as Cemal Reşit Rey's "*On iki Anadolu Türküsü*" (1926) and "*Enstantaneler*" (1931), Ulvi Cemal Erkin's "*Beş Damla*" (1931) ve "*Köçekçeler*" (1943), Ahmed Adnan Saygun's "*İnci'nin Kitabı*" (1934), and Necil Kazım Akses' "*Minyatürler*" (1936) (Tunçdemir, 2007).

Works of Contemporary Turkish Music, which have not only been derived from the values of traditional Turkish music, but also benefited from the accumulation of the international music, reveal the unique perceptions of their composers. The applicable sound system in this sort of works is not traditional, but of international validity; the structure is not monophonic, but polyphonic; sense of composition is not local-regional-denominational, but national and universal with its dimensions comprising those aforementioned. In these works, metrics, forms, and modal series of Turkish music have been applied in a contemporary perception (Sun, 2007).

1.1.1. Life of Necil Kazım Akses

Born in Istanbul in the year 1908, Necil Kazım Akses started taking violin lessons when he was seven, and studied in Istanbul Boys' High-School after primary school. He was in the meantime enrolled to the harmony class of Cemal Reşit Rey in *Darülelhan*; he also received private cello lessons from Mesud Cemil and Sezai Asal. In the year 1926, he was enrolled to Wien State Academy of Music and Performance, and became one of the cello students of Walther Kleinecke, and one of the composition students of Joseph Marx therein. He resumed his education by way of winning the scholarship of Turkish government a year later. While resuming his master's degree studies in the Wien Academy, he was also enrolled to Prague State Conservatory, and studied high-composition with Josef Suk, and microtonal music with Alois Hába therein (İlyasoğlu, 2007). As being the creator of "quarter tones and sixth tones music", Hába guided Akses in overcoming the problems he had been encountering in the course to harmonize the tonal music with tampered system, and to move towards a composition (Refiğ, 2012). Having graduated from the department of advanced stages of composition of both institutions, and returned to Turkey in the year 1934. He started serving in *Musiki Muallim Mektebi* in Ankara in the same year both as teacher, and assistant principal. He contributed to the constitution of Ankara State Conservatory in 1935 together with Paul Hindemith. He was appointed as composition teacher to this conservatory, constituted in the year 1936. He participated in the folklore researches together with Bela Bartók in the same year. He became the principal of Ankara State Conservatory in 1948, and Director-General of Fine Arts in 1949. He was sent as cultural attaché to Bern (1954), and Bonn (1955-1957). He became the director-general of State Opera and Ballet during the years 1958-1960. He reassumed the same duty in the year 1971, and voluntarily retired in the year 1972 (İlyasoğlu, 2007). In the year 1971, he was elected as the founder board member, and deputy chairman of the Mediterranean Center of Music and Art (*Tunus Centre Mediterranéen de Musique at de Danse*). The distinctions and titles the artist had won are listed as follows (İlyasoğlu, 2007; Refiğ, 2012; Tarman, 2011):

Date	Award given by	Award
1957	Federal Republic of Germany	1 st Class Service
1963	Republic of Italia	Order of Service-Rank of “Cavallieri Ufficiale”
1971	Republic of Turkey	State Artist
1973	Republic of Italia	Order of “Commendatore”
1973	Tunisia	“Burgiba” Order of Art-Culture
1981	Republic of Turkey	“Atatürk Art Award”
1992	Musical Foundation of Sevdâ-Cenap And	Gold Medal of Honor Award
1998	Istanbul University	Title of "Honorary PhD"

Having lectured for quite a long time in Ankara State Conservatory of Hacettepe University, Akses also lectured composition studies in the Faculty of Music and Performance Arts of Bilkent University. Necil Kazım Akses deceased in Ankara in the year 1999 (İlyasoğlu, 2007).

1.1.2. Works of Necil Kazım Akses

The works of Necil Kazım Akses, as being the youngest, and most open-minded member of the Turkish Five (İlyasoğlu, 2007), form the unique synthesis of the past cultural accumulation with contemporary, universal styles of narration (Refiğ, 2012). Akses created his first works during his student years, extending over the period from 1929 to 1934 (İlyasoğlu, 2007). Before going to Europe, he worked on French harmony (impressionist style) with Cemal Reşit Rey, and while he was working with Joseph Marx in Wien, he internalized all details of the Wien school (German technique). He was wishing to enter into free forms, and to develop his own personality in his earliest works. “*Prelude and Fugues for Piano*”, “*5 Piano Songs*”, “*Allegro Feroce*”, “*Piano Sonata*” he had composed during his student years were performed in the school, and printed by Universal Edition publishing house. He composed the first orchestrate songs in Suk’s class, and Mete opera as well (Refiğ, 2012). After returning to Turkey in the year 1934, he was under the influence of traditional Turkish music, and folk music as well in his later works. Having started these works at first by playing the ballads polyphonically, Akses then started composing works bearing the colours of Turkish folklore and modal music in the course of time. Having composed his works named *Miniatures*, *Bayönder Opera*, and *Çiftetelli*, Akses also wrote performing music for Shakespeare plays (İlyasoğlu, 1989).

1940’s were Akses’ early years of maturity, throughout which he created large-scaled orchestrate works, and made compositional breakthroughs. Examples of such works include *Ankara Castle*, *Poem for Cello and Orchestrate*, *Ballad*. In 1969, he wrote *Scherzo* on İtrî’s *Nevakâr*. Instead of the complex texture, inharmonious chords compelling the tonality in the other symphonies of him, Akses preferred a plain, lucid, lyric horizontal style of writing in this work, which is suitable to the structure of Turkish Music. His works dating after the year 1976 start with *Lyric from a Divân*. Akses, loving to make daringly and unlimitedly free use of tonality-modality, polytonality, polyrhythm, multirhythm, polymelody, and aleatoric method, has revealed interesting synthesis of Wien (Habsburg), Istanbul (Ottoman), and Ankara (Atatürk) in his enormous orchestrates, colossally long-running works. In 1970’s, he composed great, splendid works in symphonic poem form, which were dedicated to the Republic and Atatürk, and in which he united the local with the universal (Refiğ, 2012). The composer, during this period of maturity, produced large-scaled works for soloists, choruses, and large orchestrates. In his ever-intensifying orchestrate-writing he made use of numerous discourses, having been introduced by the music of the twentieth century, including randomness (İlyasoğlu, 2007). Despite involving a complex compositional technique arising from the mature harmonic and melodic level, which is a common feature of all his works, the 50th *Anthem of the Republic* he composed in the year 1973 has been appreciated by all segments of the society (Refiğ, 2012).

1.1.2.1. Piano Works of Necil Kazım Akses

The works having been composed by Necil Kazım Akses for the piano are listed chronologically as follows (İlyasoğlu, 2007):

- . Prelude and Fugues (1929)
- . Turkish Invention
- . Five Piano Songs (1930)
- . Piano Sonata (1930)
- . Miniatures (1936)
- . Dance from the Past (1960)
- . Ten Piano Songs (1964)

1.1.2.1.1. *Miniatures*

Miniatures, having been written by Necil Kazım Akses in the year 1936 as a bundle of seven songs, were dedicated to Ulvi Cemal Erkin (Tarman, 2011). This is one of the first polyphonic works, which have been composed on the basis of Atatürk's views on the national music. *Miniatures* is ranked among the first unique works, in which the French impressionist writing technique has been used in general alongside the folk melodies and traditional elements of modal music (Tunçdemir, 2007). The songs included in the *Miniatures* are in fact miniatures in view of both their nature, and their form as well. These songs are of homophonic structure, in which melody-accompaniment condition is evident in general. Plain melodic and harmonic structures thereof are inspired from folk music. Despite it sounds like they have been arranged for piano students due to these qualities thereof, they are works of vivid quality, which may be listened without feeling odd when they are included within recital programs (Tarman, 2011).

The purpose of this study is to determine the qualities being possessed by Necil Kazım Akses' work named *Miniatures*, which may be characterized as a small contemporary Turkish piano work, and to ascertain its suitability to the objectives of the second grade piano course of Music Teaching Bachelor's Degree Program. In parallel with this purpose, the problem statement of the research has been determined as "Is Necil Kazım Akses' work named *Miniatures* is suitable to the objectives of the second grade piano course of Music Teaching Bachelor's Degree Program?".

2. Method

Necil Kazım Akses' work named *Miniatures* comprises the target population of this study. This work is consisted of seven pieces. Content analysis was made in this study, in which general screening model was applied. Categorical type of content analysis was preferred as being suitable to the purpose of this study. Categorical analysis in general means to be the division of a specific message into units at first, and having these units grouped in categories in accordance with predetermined criteria thereafter. In the categorical analysis, frequency of the categories is determined. The intensity and significance of a specific element may thereby be understood (Tavşancıl & Aslan, 2001). In accordance with the purpose of this study, Necil Kazım Akses' work named *Miniatures* is analysed by way of splitting it into five categories, namely as *technique*, *meter*, *speed/tempo*, *harmonic/polyphonic structure*, *dynamic/expression/pedal*.

3. Findings

In this section, Necil Kazım Akses' work named *Miniatures* is analysed by way of splitting it into five categories, namely as *technique*, *meter*, *speed/tempo*, *harmonic/polyphonic structure*, *dynamic/expression/pedal*. The data regarding these categories were sorted out in consideration of the features being possessed by each and every song contained in the respective work, and presented in tables. The attained data were assessed in view of piano training. Another table on how much the work in question tallies with the target behaviours of the second grade piano course of the Music Teaching Bachelor's Degree Program was also presented, and respective assessments were made

thereupon.

Table 1: Analyses of the Playing Techniques in Necil Kazım Akses' work named *Miniatures*

TECHNIQUE		THE PIECES CONTAINING THEM	f	%
PLAYING TECHNIQUES BY RIGHT HAND	Legato	1, 2, 3, 4, 5, 6, 7	7	100
	Staccato	1, 2, 7	3	43
	Portato	2, 4, 7	3	43
	Tenuto	1, 2, 3, 4, 7	5	71
PLAYING TECHNIQUES BY LEFT HAND	Legato	1, 2, 3, 4, 5, 7	6	86
	Staccato	2, 7	2	28
	Portato	2, 4, 6	3	43
	Tenuto	3, 4, 7	3	43

Reviewing the table with regard to the playing techniques in the work named *Miniatures*, the pieces within the work involve *legato* technique by 100%, *tenuto* technique by 71%, *staccato* technique by 43%, and *portato* technique by 43% for the right hand, and involve *legato* technique by 86%, *portato* technique by 43%, *tenuto* technique by 43%, and *staccato* technique by 28% for the left hand. It may thereby be said that, this work may to a large extent be effective on bringing in the *legato* technique in the piano training.

Table 2: Analyses of the Number of Meters in Necil Kazım Akses' work named *Miniatures*

METER			THE PIECES CONTAINING THEM	f	%
TIME SIGNATURES	Simple Meter	C	5	1	14
		8/4	3	1	14
	Aksak Meter	5/8	1	1	14
		5/4	5	1	14
		7/8	2, 6	2	28
		7/4	3	1	14
		8/8	4	1	14
		9/8	7	1	14
	Metric Change		3 (7/4→8/4→7/4), 5 (C→5/4→C→5/4)	2	28

In view of the table with regard to the number of meters consisted in the work named *Miniatures*, the songs within

the work seem to involve the following number of meters: 7/8 by 28%, C by 14%, 8/4 by 14%, 5/8 by 14%, 5/4 by 14%, 7/4 by 14%, 8/8 by 14%, and 9/8 by 14%. Metric change by 28% is also seen in Table 2; while the same change proceeds in the form of 7/4→8/4→7/4 in the Piece#3, the same proceeds in the form of C→5/4→C→5/4 in the Piece#5. It may further be said according to this table that, the songs within the work named *Miniatures* are written in numbers of meters different from each other, and may be beneficial particularly in the introduction of aksak meters in the piano training.

Table 3: Analysis of the Terms of Speed, and Changes in Tempo in Necil Kazım Akses' work named *Miniatures*

SPEED/TEMPO		THE PIECES CONTAINING THEM	f	%
TERMS OF SPEED	Lento	1	1	14
	Allegro	2	1	14
	Andante	3, 5	2	28
	Allegro moderato	4, 7	2	28
	Allegretto	6	1	14
CHANGE OF TEMPO	Ritardando	1, 2, 3, 4, 5, 6, 7	7	100
	Rallentando	3, 6	2	28
	Accelerando	7	1	14
	Piu mosso	1	1	14
	Meno mosso	7	1	14

In view of the table with regard to the terms of speed and changes in tempo involved in the work named *Miniatures*, the songs within the said work involve the speed terms of *Andante* by 28%, *Allegro moderato* by 28%, *Lento* by 14%, *Allegro* by 14%, and *Allegretto* by 14%, while they involve tempo changes of by *ritardando* 100%, *rallentando* by 28%, *accelerando* by 14%, *piu mosso* by 14%, and *meno mosso* by 14%.

Table 4: Analyses of Harmonic and Polyphonic Structures in Necil Kazım Akses' work named *Miniatures*

HARMONIC/POLYPHONIC STRUCTURE	THE PIECES CONTAINING THEM	f	%
Modal	1, 2, 3, 4, 5, 6, 7	7	100
Homophonic	1, 2, 3, 5, 6, 7	6	86
Polyphonic	4	1	14

In view of the table with regard to the harmonic and polyphonic structures involved in the work named *Miniatures*, the songs within the said work seem to be of modal structure by 100%, and of homophonic structure by 86%, and polyphonic structure by 14% as well. When they are used in the contemporary music according to the sound system

of equal intervals, the modes being accepted as original modes are named as artificial modes generated from the original (Yöre, 2012). Accordingly the harmonic structure of the work named *Miniatures* written for the piano is characterized as modal. It is seen from the table that, the work is in homophonic structure in general, with only one single work being of polyphonic structure.

Table 5: Analysis of the Dynamic, Expression, Pedal, and Ornaments in Necil Kazım Akses' work named *Miniatures*

DYNAMIC/EXPRESSION/PEDAL/ORNAMENTIN G		THE PIECES CONTAINING THEM	f	%
DYNAMICS	Piano pianissimo	5	1	14
	Pianissimo	1, 3, 5, 6, 7	5	71
	Piano	1, 2, 3, 4, 5, 6, 7	7	100
	Mezzopiano	1, 2, 3, 5, 6, 7	6	86
	Mezzoforte	2, 3, 4, 5, 6	5	71
	Forte	2, 3, 4, 6, 7	5	71
	Fortissimo	7	1	14
	Forte fortissimo	7	1	14
	Crescendo	1, 2, 3, 4, 5, 6, 7	7	100
	Decrescendo	1, 2, 3, 4, 5, 6, 7	7	100
	Diminuendo	1, 2, 3, 4, 7	5	71
	Aksan	2, 4, 6, 7	4	57
	Sforzato	2	1	14
EXPRESSIONS	Cantabile	3	1	14
	Espressivo	1, 2, 3, 5, 6	5	71
	Leggiadro	6	1	14
	Marcato	2, 7	2	28
	Mesto	1	1	14

	Sostenuto	6	1	14
	Tranquillo	5	1	14
	Giusto	2	1	14
PEDAL	Una corda	5, 6	2	28
ORNAMENTS	Acciaccatura	5	1	14

Reviewing the table with regard to the dynamic, expression, pedal, and ornaments in the work named *Miniatures*, the songs within the work are seemed to involve *piano* by 100%, *crescendo* by 100%, *mezzopiano* by 86%, *pianissimo* by 71%, *mezzoforte* by 71%, *forte* by 71%, *diminuendo* by 71%, *accent* by 57%, *piano pianissimo* by 14%, *fortissimo* by 14%, *forte fortissimo* by 14%, *sforzato* by 14% in terms of dynamic; *espressivo* by 71%, *marcato* by 28%, *cantabile* by 14%, *leggiadro* by 14%, *mesto* by 14%, *sostenuto* by 14%, *tranquillo* by 14%, *giusto* by 14% in terms of expression; *una corda* by 28% in terms of pedal; and *impact* by 14%. In view of this table, in which the dynamics appertained to the work named *Miniatures* seem to involve a wide range from *piano pianissimo* to *forte fortissimo*, it may be said that, this work may be helpful in order to bring the dynamics and various musical expressions in the piano training.

Table 6: Analysis of Necil Kazım Akses' work named *Miniatures* in Parallel with the Target Behaviours of the Second Grade Piano Lesson of the Undergraduate Program of Music Teaching Department

TARGET BEHAVIORS OF THE SECOND GRADE PIANO LESSON OF THE UNDERGRADUATE PROGRAM OF MUSIC TEACHING DEPARTMENT	PIECES CONTAINING THE TARGET BEHAVIOR	f	%
To play <i>Legato</i>	1, 2, 3, 4, 5, 6, 7	7	100
To play <i>Staccato</i>	1, 2, 7	3	43
To play <i>Portato</i>	2, 4, 6, 7	4	57
To play works in Aksak meters	1, 2, 3, 4, 5, 6, 7	7	100
To use of Pedal	5, 6	2	28
To play small national works	1, 2, 3, 4, 5, 6, 7	7	100

In view of the table, in which the work named *Miniatures* is reviewed in parallel with the target behaviours of the second grade Piano Lesson of the Undergraduate Program of Music Teaching Department, the pieces within the work seem to have accomplished the target of playing legato by 100%, playing works with Aksak meters by 100%, playing small national works by 100%, playing portato by 57%, playing staccato by 43%, and using pedal by 28%. It may accordingly be said that, the work named *Miniatures* composed by Necil Kazım Akses is to a large extent tallies with the target behaviours of the second grade Piano Course of the Music Teaching Bachelor's Degree Program.

4. Conclusion

Necil Kazım Akses' work named *Miniatures* is analysed by way of splitting it into five categories, namely as *technique, meter, speed/tempo, harmonic/polyphonic structure, dynamic/expression/pedal*. The work was further analyzed in parallel with the second grade Piano Course of Music Teaching Bachelor's Degree Program. The following conclusions have been attained from the aforementioned analyses:

1. It has been seen from the playing techniques analysis of the work that, it involves various piano playing techniques, such as *legato, tenuto, portato, staccato*, and that it may be beneficial in the piano training particularly in redounding the *legato* technique. It has been concluded that, the work brings in the behaviours of playing *legato, staccato, and portato*, as being among the target behaviours of the second grade Piano Course of Music Teaching Bachelor's Degree Program.
2. It has been seen as a consequence of the analysis of the work's number of meters that, the pieces within the work named *Miniatures* are written in numbers of meters different from each other, and may be beneficial particularly in the introduction of Aksak meters in the piano education. It has been concluded that, the work brings in the behaviour of playing works written in Aksak meter, as being among the target behaviours of the second grade Piano Course of Music Teaching Bachelor's Degree Program.
3. As a consequence of the analysis of the terms of speed, and the changes in tempo of the work, it has been seen that, the pieces within the work not only require different playing speeds, but also involve tempo changes. From this point of view, this work may be helpful within the scope of piano education.
4. As a consequence of the analyses on the work's harmonic and polyphonic structures, all the songs within the work have been seen to be modal. It is further seen that, the work is in homophonic structure in general, with only one single work being of polyphonic structure. It has been seen that, this work may be helpful in playing modal works within the scope of piano education.
5. As a consequence of the *dynamic, expression, pedal, and ornamenting* analyses of the work, it has been seen that the dynamics are of a wide range from *piano pianissimo* to *forte fortissimo*, that there are various musical expressions in question, that the *una corda* pedal is in use, and that impact is used in a work. It may accordingly be said that, this work may be helpful in redounding the target behaviours for the sake of making use of dynamic, expression, and pedal in piano education.

Due to the fact that is characterized as a small national work, this work thereby brings in the behaviour of playing small national works, among the target behaviours of the second grade Piano Course of Music Teaching Bachelor's Degree Program. This study reveals that, the qualities being possessed by Necil Kazım Akses' work named *Miniatures* tally with the target behaviours of the second grade Piano Course of Music Teaching Bachelor's Degree Program and it may be used in the second year of the piano education.

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